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ABSTRACT

An inquiry concerning education for the performing arts in Western Australia that was undertaken by the Western Australian Post Secondary Education Commission is considered, as are the resulting recommendations. Attention is directed to differences between the performing arts and other education, existing educational provisions in Western Australia, programs in other states, perceived needs in Western Australia and possible courses of action, and characteristics of a college of the performing arts in Western Australia. It is recommended that a college of the performing arts be established. It is suggested that such a college might be developed by establishing a new autonomous institution, by modifying the role and function of an existing institution, or by creating a semi-autonomous body within an existing institution. The commission views the college as being highly decentralized, noncompetitive with existing institutions, and emphasizing nondegree courses. Additional recommendations are presented, as are information on institutions visited, developments in other states, and courses in other states. (SW)

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EDUCATION FOR THE PERFORMING ARTS

A Review of Post Secondary Needs in Western Australia

WESTERN AUSTRALIAN POST SECONDARY EDUCATION COMMISSION

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Government of Western Australia

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4 May, 1978.

The Hon. P.V. Jones, MLA,
Minister for Education,
Education Department,
Parliament Place,
WEST PERTH W.A. 6005.

Dear Mr Jones,

I have pleasure in submitting the Commission's Report on post secondary education needs in the performing arts in Western Australia.

In brief, the Commission recommends the establishment of a College of the Performing Arts and is of the view that such a College might be developed by establishing a new autonomous institution, by modifying the role and function of an existing institution, or by creating a semi-autonomous body within an existing institution. The Commission sees the College as being highly decentralised, non-competitive with existing institutions, and emphasising non-degree courses. The full recommendations are contained in paragraph 82 of the Report.

Yours sincerely,

W.D. Neal
Chairman.

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INTRODUCTION

i) Background

The question of music education came before the Western Australian Post Secondary Education Commission in 1977 when proposals for the development of executant studies in music at the Western Australian Institute of Technology (WAIT), and for the establishment of a Graduate Diploma in Music Education course at Churchlands Teachers College were submitted for consideration.

The WAIT had previously put forward a proposal for the development of music studies that was endorsed by the then Western Australian Tertiary Education Commission and by the Commission on Advanced Education in 1975. Later that year, however, the Commonwealth Government announced the deferment of all new initiatives within tertiary education institutions in Australia and WAIT accordingly deferred its plans to introduce courses in music studies. Subsequently, the Partridge Committee expressed misgivings about the proposal to develop music studies at WAIT and suggested that the question of the establishment of a new school or conservatorium of music should be reopened.(1)

The Commission considered the WAIT and Churchlands proposals during 1977 and came to the conclusion that there was a need to undertake a detailed review of educational needs in the performing arts area as a whole and that decisions on the two proposals should be deferred pending this review.

ii) Authority and Terms of Reference

In October, 1977, the Commission established a Performing Arts Advisory Committee with wide terms of reference to assess and report on the overall need for education in the performing arts and the required physical facilities and location of these. The Committee was also asked to comment as to whether the proposed courses in music at WAIT and at Churchlands might fit into an overall plan for education in the performing arts in Western Australia.

Footnote (1): Report of the Committee of Enquiry into Post Secondary Education in Western Australia, p.141.

iii) Membership

The following persons were appointed to the Performing Arts Advisory Committee:

Dr D.W. Zink, Chairman - Member of the Commission

Mr V. Hanly - Previously Leader of the Western Australian Symphony Orchestra

Mr T. Mason - Director, Western Australian Arts Council

Dr W.D. Neal - Chairman of the Commission

Mr M.C. Williams - Member of the Commission.

iv) Procedures

(a) The Committee visited the institutions which currently offer courses in the performing arts. Each visit included a tour of the physical facilities and informal discussions with members of the staff. The institutions visited are listed in Appendix 1.

(b) The Committee invited submissions from interested organisations and members of the public, by way of press advertisements. These were considered along with a considerable amount of material relating to executant music programmes which had previously been collected by the Western Australian Tertiary Education Commission. The names of organisations and individuals who made submissions and who contributed earlier material are listed in Appendix 2.

(c) The Committee sought information regarding the development of education in the performing arts in other States. The sources of this information are listed in Appendix 3.

(d) The Committee reported to the Commission in May 1978 and the Commission itself has now adopted this final report.

THE ARTS IN EDUCATION

1. The importance of the arts in education has recently been under consideration at both the national and state levels, and the Committee commends to the reader two reports entitled -

   "Education and the Arts - a joint study of the Schools Commission and the Australia Council - Western Australian Report"; and

   "Education and the Arts - a joint study of the Schools Commission and the Australia Council - National Report".

   The Western Australian report is of particular relevance and the present study makes no attempt to cover the same ground. The Committee accepts the findings of the Western Australian report and concurs that exposure to the arts is an essential ingredient in an education of excellence. That report thus becomes a starting point from which the Committee has attempted to look in greater detail at the performing arts in post-secondary education.

WHAT ARE THE PERFORMING ARTS?

2. The performing arts of relevance to post-secondary education in Western Australia are considered to include the broad areas of music, dance, theatre, film and television. The Committee has not attempted to be too precise in defining the limits of these respective areas, but has focused its major attention on the issues raised in the submissions.

3. Music clearly includes both instrumental and vocal music of all styles, including contemporary developments.

4. Dance would include such forms as ballet, modern and folk.

5. Theatre encompasses a range of activities including acting and the related areas of directing, stage management and theatrical design as well as such specialised forms as puppetry and mime.

6. Some performance activities such as opera and musical theatre do not fit into any single category but contain ingredients of several.

7. In the cases of film and television, a precise differentiation of the performance aspects from the technological aspects is difficult, and in practice a somewhat arbitrary definition may have to be drawn. In general terms, it is the more creative aspects of film and television production which are considered to be included in the performing arts, rather than those connected with the information process or technology.

8. The Committee is aware that there are many inter-relationships among the various areas of the performing arts, and considers that further developments in education programmes in the performing arts should take these into account.

DIFFERENCES FROM OTHER EDUCATION

9. The performing arts involve two inter-dependent components, namely a performer and an audience, and as a result of this and other features, educational needs in the performing arts are somewhat different from those in most other forms of education. Some important features are the following:-

(a) Students in the performing arts, and especially in music, require a greater amount of individual tuition and assessment than is the case in most other fields of study.

(b) It is expected that in addition to those students who aspire to become professional performers, there will be a high proportion of students who do not have a vocational objective but who, as non-professionals, desire to improve their performance competence. This group is of additional importance in that its presence makes practicable some activities needed for the training of professionals which would be impossible with only the limited number of students aiming at a professional career.

(c) Since an audience is essential in the performing arts, it is important that a greater number of people become interested and involved as audiences, and that audiences become more discerning and appreciative if the community as a whole is to derive maximum benefit from these areas of artistic endeavour. The education process, therefore, is focused not solely on the student/performer, but on the audience as well.

(d) The need to provide courses and programmes for non-professionals and audiences suggests that educators in the performing arts need to reach out to the community and take education to the participants. This poses unique difficulties in a State like Western Australia.

(e) In many areas of the performing arts, and in particular in the cases of keyboard, strings and dance, it is essential that studies commence at an early age. Thus post-secondary education cannot be considered in isolation from the opportunities available to young persons at the primary and secondary levels.

(f) The features mentioned above, together with the inter-relationships noted in paragraph 8, suggest that educational programmes and facilities should be integrated to a considerable degree.

EXISTING EDUCATIONAL PROVISIONS IN WESTERN AUSTRALIA

(a) Institutions Offering Courses

Music

10. The University of Western Australia has top quality staff and teaching facilities and offers degree courses in music with major studies in performance, composition, musicology or music education. Students must meet University entrance qualifications and those who wish to specialise in performance must also show high ability and potential. A relatively small proportion of students major in performance, and in 1977, of the 220 students enrolled in the core subjects common to the Mus.B. and B.A. degrees (years 1 to 4), only 49 took performance examinations. The main emphasis at the University is academic, and students who specialise in performance must devote a substantial proportion of their time to academic studies. The University is the only institution in the State at which voice tuition is available.

11. In addition to its formal courses, the University sponsors a number of extra-curricular music activities, and over the years it has been one of the major vehicles by which music has been brought to the community. The Music Society of the University presents annually a series of evening recitals by overseas artists and resident musicians, and regular lunchtime recitals are arranged by the Department of Music. Performances are also given by the Undergraduate Choral Society, the University Training Orchestra and other student groups. In addition, the University Extension Service from time to time offers short courses in music appreciation.

12. The music content of the core courses at the constituent colleges of the Western Australian Teacher Education Authority is limited, but students

may choose music electives. Students at the Western Australian Secondary Teachers College may specialise in music in order to qualify as music teachers in secondary schools, and music may be chosen as a principal subject at the primary teachers colleges. However, the main emphasis is on general music education for classroom teaching rather than the special skills required in teaching music performance.

13. The colleges have also taken significant initiatives in making live performances available to their students and the general public.

Dance

14. There are few educational programmes available to students of dance. The teachers colleges offer some dance instruction to students, but the dance units are included in the physical education courses and little time is devoted to them unless students choose dance electives.

15. The Graduate College of Dance is the only organisation which offers full-time professional dance education at the post-secondary level. Successful students are awarded a Diploma in Dance Studies, and may major in performance, choreography or teaching. In addition to practical classes, students take associated academic units such as history of dance and music. Students taking the teaching course study education units at a teachers college. The College received funds in the first instance from the Australia Council, the Western Australian Arts Council and the Commonwealth Department of Education. However, funds from the first two sources have since been terminated and the College has applied to the Tertiary Education Commission for financial assistance. Meanwhile, the number of full-time students has had to be drastically reduced. Only four were admitted in 1978, bringing the total full-time enrolment to eleven.

Theatre

16. There is no full-time educational course for professional actors. Students studying for a degree in English at WAIT may major in Theatre Arts, and some theatre and drama units are available to education students at the teachers colleges.

17. A recent development in this field is a certificate course in Design Theatrical Arts at the Perth Technical College. The course is conducted in association with professionals in various areas of theatre, and includes

instruction in the principles and history of stage design, scale drawing and architecture, costumes, properties and stage lighting.

18. Although there is little formal education in theatre arts, a number of the post-secondary education institutions actively sponsor drama groups. The University of Western Australia has made a valuable contribution in this area over the years, in particular through its close association with the annual Festival of Perth. A director-in-residence programme was initiated in 1977, and the visiting director organised a series of workshops on various aspects of practical theatre, culminating in a theatrical production. In addition, the University gives support to amateur groups who present performances in the University's excellent range of theatres. These groups include the Undergraduate and Graduate Dramatic Societies and the Swan Players.

19. WAIT has an artist-in-residence programme which has sponsored visits by an actor/director and a playwright. The Western Australian Theatre Company is associated with WAIT and presents performances involving both professionals and students in the WAIT's theatres. Performances are also presented by the student group, Theatregoround.

20. Murdoch University and the teachers colleges also support and encourage student theatre performances and have venues on campus suitable for theatrical productions.

Film and Television

21. Virtually all of the post-secondary institutions offer courses in film and television but with few exceptions these programmes are not designed to prepare students for professional careers. Murdoch University's communications course is orientated towards research and analysis of media topics rather than production. In general, the courses offered by the Department of Art and Design at WAIT are, like those of Perth Technical College, designed to provide media experience to students whose major interest is in the visual and graphic arts. The courses at the teachers colleges are aimed primarily at providing teachers with media skills or concepts to pass on to, or explore with, secondary and primary school students. Similarly, the recently established Graduate Diploma in Media offered by the Australian Film and Television School through several participating Western Australian tertiary institutions is designed primarily for school teachers.

22. Programmes whose primary aims are professional training are available at degree level through the WAIT Department of English and at a non-award level through the Perth Institute of Film and Television (PIFT). PIFT is a unique institution in that it is active in the four areas of education, production, exhibition and the provision of a resource centre. In its educational role, it offers a range of vocational and upgrading courses relating to professional film and television production. Most of the courses are of short duration (six to eight weeks) and are limited to specific areas of interest. PIFT has developed links with other institutions and community groups in order to provide services and to avoid duplication of resources. For example, students from other institutions are able to gain practical experience in film and television by taking part in PIFT productions. Secondly, PIFT shares some of the equipment available at the Community Education Centre and Frevideo, and is itself the Western Australian resource centre for the Australian Film Commission.

(b) Enrichment and Appreciation Programmes

23. Adult education courses are available at a number of technical colleges and centres. Courses in music include such areas as guitar, organ, pipe band and music appreciation. In dance, programmes in jazz ballet, ballroom and Scottish country dancing are available. Courses in film and television are also offered from time to time. The University of Western Australia Extension Service provides short courses in appreciation of music, film and theatre.

24. PIFT, in addition to its professional courses, offers enrichment courses to members of the community in areas such as script-writing and sound as well as film production. The Perth Technical College offers a year-long course in 8 mm film designed for enrichment and Frevideo, the community access video centre, gives short courses in 1/2" and 3/4" video production aimed at community and commercial users of non-broadcast video.

25. Professional and amateur organisations make a valuable contribution to education in their respective fields by arranging informal summer schools and workshops in aspects of dance, opera and theatre in which members of the community are invited to participate. Among these are such organisations as the National Theatre Company, the West Australian Ballet Company, the Perth City Ballet, the Gilbert & Sullivan Society and the Children's Activities Time Society.

26. The two radio stations established at the University of Western Australia and at the WAIT provide opportunities for members of the public to participate in the production and presentation of a varied range of music and drama programmes.

(c) Private Tuition

27. Many young students take private lessons in a musical instrument or in dance. Music students may sit for the examinations of the Australian Music Examinations Board. Dance students are generally required to take regular examinations from a recognised body such as the Royal Academy of Dancing or the Imperial Society of Teachers of Dancing.

(d) Schools

28. Some secondary schools provide specialist courses in music, drama and dance. Churchlands Senior High School and Perth Modern School offer music. The performance content at these schools is provided in the main by private teachers engaged by the schools to teach students in groups outside school hours. John Curtin Senior High School has special programmes in drama and ballet, and Tuart Hill Senior High School offers a special course in dance education.

29. Other secondary and primary schools include some drama in the English syllabus and some dance in the physical education programme. A number of schools also offer group tuition in some musical instruments to a small number of selected students.

(e) Country Areas

30. There is no formal institutional provision for post-secondary education in the performing arts in country areas, and students rely on private tuition or adult education courses where available, supplemented from time to time by music camps and workshops organised by touring groups. The Avon Valley Arts Society has been active in providing music education for students in the Northam area but has been hampered by a shortage of teachers. The Arts Access programme plays a valuable part in enabling workshops in music, theatre and dance to be taken to country areas.

PROGRAMMES IN OTHER STATES

31. Education in the performance of music is probably somewhat better catered for at the post-secondary level in other parts of Australia, as all the states except Western Australia have a conservatorium of music or a similar

facility. In addition, there are the National Institute of Dramatic Art and the Australian Film and Television School in New South Wales, and the Australian Ballet School in Victoria.

32. Two states, Victoria and South Australia, each have a centre for the visual and performing arts in the advanced education sector. The Victorian College of the Arts has Schools of Music, Drama and Dance; and the Torrens College of Advanced Education in South Australia offers a degree in music performance and has proposed an Associate Diploma in Theatre Arts (Opera), and a degree in Drama.

33. The Department of Further Education of South Australia provides courses in the performing arts at vocational and enrichment levels, and stresses that the major emphasis of its performing arts courses is on excellence and depth of teaching, whatever the level of the course. The Department maintains close links with the community and has encouraged theatre groups to become affiliated with it. These groups then qualify for direct assistance from the Department. Community involvement is also evident in the music area. For example, ensembles composed of lecturers present chamber concerts and visit country centres where they run seminars and workshops involving local artists.

34. The post-secondary institutions in other states which offer courses in the performing arts, and the courses offered, are listed in Appendix 4.

PERCEIVED NEEDS IN WESTERN AUSTRALIA

35. A consideration of the submissions received and the programmes mentioned in the preceding section leads the Committee to the conclusion that, compared with other states, Western Australia is deficient in its provision of educational opportunities in music, dance and theatre at the post-secondary level. It believes that educational programmes should be developed which will offer opportunities in the following areas -

(a) full-time courses for a limited number of gifted students who aspire to careers as performers and/or as private teachers of performance;

(b) part-time courses in performance method for teacher education students enrolled in other institutions;

(c) part-time or short courses to provide professional upgrading for

performers and for private and institutional teachers of performance;

(d) part-time courses and workshops for talented, mature persons primarily interested in the performing arts as an avocational activity; and

(e) enrichment courses on a wide basis as part of an adult education programme to enable audiences to become more discerning and appreciative.

These areas are discussed in greater detail below.

36. It is difficult to obtain precise information on the employment opportunities available for professional performers. The latest available census data relate to 1971, and the occupational classifications used are too broad to be useful in this regard. However, the evidence available to the Committee suggests that there will be a small but continuing demand for newly qualified professional performers. It was also claimed by some employers that the lack of educational opportunities has resulted in a shortage of actors, singers and stringed instrument players of sufficient ability to fill those professional openings that do exist. The Committee believes that educational opportunities should be made available in Western Australia for students who wish to undertake full-time professional performance courses but that, in view of the limited number of employment opportunities likely to be available, the number of admissions to performance courses should be carefully monitored.

37. Such courses are required in all areas of the performing arts, since existing programmes, with the possible exception of those in film and television, fall short of filling this need. The music courses available at the University of Western Australia are designed for students of high academic ability and do not cater for those students who lack the required admission qualifications or who would prefer a course with more emphasis on the performance content. The music course at the Western Australian Secondary Teachers College is only available to teacher education students. In the area of theatre, the WAIT Theatre Arts course is available only to students studying for a degree in English and is not designed primarily for performers. With regard to dance, the Graduate College of Dance offers programmes in performance, but it lacks financial stability. The Committee recommends that, until a final decision is made on the College's future, interim financial assistance be provided to enable it to continue its operations.

38. The Committee believes that education students aspiring to teach the performing arts should be given specialised tuition in the techniques required to teach performance skills and that this training would perhaps be most effective if taken in association with students seeking performance careers and given by staff with a performance background.

39. In addition to courses for persons who have not yet commenced their professional careers, there is a need to provide part-time or short courses for performers and teachers who might wish to upgrade their competence or extend their knowledge in a specific area of their profession.

40. Part-time and short courses are also being sought by talented persons interested in participating in the performing arts for purposes of enrichment and leisure. Programmes of this kind would suit persons who might wish to achieve a high level of competence in a specific area, but who might be unable or disinclined to undertake a full-time course or protracted part-time study.

41. The need to provide courses for the education of audiences is regarded as crucial if the performing arts are to flourish in Western Australia. Programmes are required to enable a greater number of people to become interested and involved as audiences and to enable audiences to become more discerning and appreciative, and thus to provide stronger support for both professional and amateur performances. Non-award programmes and workshop/performances should be provided on a wide basis to satisfy this need.

42. The Committee thus concludes that there is a need to provide a limited number of places in full-time performance courses in music, dance and theatre. However, the evidence available suggests that the greatest demand will be for a range of shorter refresher and upgrading courses for professionals and teachers and for part-time performance and enrichment courses for the community. Many of the submissions have emphasised the need for these kinds of shorter courses and the Committee understands that similar types of courses in a number of other states attract significant enrolments.

43. Indeed, the Committee does not consider that it would be possible to justify the establishment of facilities to meet the need for full-time

performance courses alone. However, it is convinced that the existing and potential demand for part-time courses in Western Australia, added to that for full-time courses, will more than justify the establishment of additional facilities.

44. In the cases of film and television, the Committee does not feel that existing provisions are as deficient as is the case in music, dance and theatre and concludes that there is not a need for additional facilities at this time, since professional courses are already provided at degree level by WAIT and at non-degree level by PIFT. The Committee considers that PIFT, a specialised institution, is to a considerable extent meeting the needs seen to exist in other areas of the performing arts and, with modest financial support, could fully meet those needs. In addition, the Committee accepts PIFT's view that its educational activities are strengthened by being associated with its production, exhibition and resource centre activities. The Committee, therefore, does not favour the establishment of a parallel or competitive organisation, but recommends instead that consideration be given to the allocation of funds to PIFT through the normal post-secondary education funding mechanisms to support its educational programmes. In the longer run, should this type of arrangement not prove to be suitably meeting community needs, the matter should be reconsidered.

45. A suggestion which appeared repeatedly in the submissions, and which the Committee supports, is that admission to credit courses should not be based on conventional tertiary entrance standards but rather should emphasise performance ability and potential.

46. In view of the need to start performance training at an early age in cases such as keyboard and stringed instruments, the Committee considers that performance tuition should be made available to a limited number of young people of outstanding ability who have not reached the age normally required for admission to post-secondary institutions.

47. Educational opportunities in the performing arts in country areas are severely limited with only a very small range of adult education courses being available in some centres. The Committee believes that more extensive educational programmes should be made available in country communities.

OTHER NEEDS

48. The submissions highlighted a number of specific areas in which it was considered that existing programmes and facilities were deficient, and in some cases suggestions for improvement were made. The Committee makes no recommendations with regard to these areas but lists them as they may warrant future consideration -

(a) Country communities might be better served if individuals stationed in major centres were assigned the task of assisting in the development and co-ordination of performing arts activities in their respective localities.

(b) The Performing Arts collection of the Library Board of Western Australia might be expanded to provide a resource centre containing playscripts, tapes and other materials relevant to the performing arts.

(c) Short, intensive courses in education subjects are required to enable experienced private teachers to qualify to teach in schools.

(d) Dance should be removed from the physical education syllabus in schools and teachers colleges and established as a separate subject.

(e) Amateur groups, who perform a valuable educational function in enabling members of the community to participate in the performing arts in various ways, deserve support to help them overcome difficulties experienced in obtaining equipment, storage facilities, etc. and in meeting the high costs involved in hiring performance venues.

POSSIBLE COURSES OF ACTION

49. At both the universities and colleges of advanced education the view was put forward that greater exposure to the performing arts would enhance the quality of education but that the resources which the institutions are able to use for these purposes are deficient. Although priorities might vary, all would like to have modern television and film studios, auditoria, music practice rooms, theatres, etc. Dedicated staff at the institutions are quite understandably pressuring

for such physical additions along with the requisite recurrent funding needed to utilise them. It is difficult to find fault with these aspirations on an educational basis and, if cost were no object, an approach involving full development at all campuses might warrant consideration.

50. An alternative would be to continue support for present levels of activity at all campuses but attempt to rationalise future inputs by encouraging institutions to specialise in certain areas and to cross service students at other campuses.

51. However, beneficial as these approaches might be for students and staff in the university and advanced education sectors, the spin-off for the numerically greater number seeking tuition at a non-degree level is likely, at best, to be minimal. The constraints imposed upon universities and colleges of advanced education through funding, course approval and staffing procedures make it difficult for them to allocate major resources to programmes other than their principal courses. It should here be emphasised that the distinction which the Committee draws between the two forms of education is not one of excellence. It is a matter of emphasis and it is the Committee's view that the most pressing community need is for a range of non-degree programmes.

52. It is not a black and white situation in which it is suggested that all development at universities and colleges of advanced education cease but, given the reality of finite resources, the greater good for the greater number will be attained by directing a larger portion of any new resources to non-degree activities. The fact that this is seen as the more cost effective approach does not detract from its educational importance. Indeed, it would be hoped that any new initiatives would be structured so that they would provide benefits to the university and advanced education sectors as well even though the major emphasis might be on non-degree courses in the immediate future. Some of these thoughts will be enlarged on at a later point.

53. If the next developments are not to take place at the universities or colleges of advanced education, consideration might be given to an expansion of the role of the Technical Education Division but, given the highly specialised nature of the task, the need to marshall support

throughout the educational system and the already large mission that that organisation is asked to pursue, it is the Committee's belief that the task will be most effectively executed if it is given to an institution specifically designed for the purpose.

54. The Committee recognises that some benefits would be gained by linking educational activities in the performing arts and the visual arts within the one institution as is being done in some other states. However, visual arts education is further developed in Western Australia and the Committee would see no case at this stage for disrupting existing programmes or for establishing additional facilities.

55. The Committee believes that there are distinct benefits in both quality and cost to be obtained by providing education in the various areas of the performing arts within one institution. This would allow the relationships between the various areas to be fully developed and would be of particular advantage to students in an area such as opera. In addition, it would encourage the exchange of ideas which can best take place when students from related disciplines meet informally.

56. Accordingly the Committee recommends the establishment of a College of the Performing Arts. In view of the contributions being made in the area of film and television by WAIT and PIFT, the Committee believes that the College should initially restrict its activities to the areas of music, dance and theatre. The College should not, however, be precluded from establishing courses in film and television or indeed in other specialties at a later date should this seem appropriate.

57. The Committee is of the view that educational needs in the performing arts in Western Australia could best be met by a new institution designed specifically for the purpose. It recognises, however, that the establishment of a new institution would be a lengthy and expensive process which might involve some duplication of resources that already exist elsewhere. The Committee concludes, therefore, that the College could initially be developed either by creating a new autonomous institution, by modifying the role and function of an existing institution, or by creating a semi-autonomous body within an existing institution.

58. The Committee envisages the College as being highly decentralised and non-competitive with existing universities and colleges of advanced education, and will attempt to describe its nature in the following section.

CHARACTERISTICS OF A COLLEGE OF THE PERFORMING ARTS IN WESTERN AUSTRALIA

Role of the College

59. The role of the College would be to provide post-secondary education in music, dance and theatre, and more specifically -

(a) to provide full-time courses for a limited number of gifted students who aspire to careers as performers and/or as private teachers of performance;

(b) to provide part-time courses in performance method for teacher education students enrolled at other institutions;

(c) to provide, mainly through part-time courses or intensive short workshops, professional upgrading for performers and for private and institutional teachers of performance;

(d) to provide part-time courses and workshops for talented, mature persons primarily interested in the performing arts as an avocational activity;

(e) in view of the dual executant/audience nature of performing arts education discussed earlier, to provide enrichment courses on a wide basis as part of an adult education programme;

(f) to offer services away from the main campus both in the metropolitan area and in country areas in order to benefit as many sections of the community as possible;

(g) to serve the entire post-secondary sector by providing specialist tuition for certain students in skills for which the individual institutions may not be able to maintain fully qualified staff because of limited demand. It would be hoped that a generous system of transferable credits would develop so that institutions would accept such study for credit in their various courses and programmes.

Nature of Education Programmes

60. The College might initially offer courses at the UG2 (diploma) and UG3 (associate diploma) levels in its own right and might co-operate with other institutions in providing other programmes. It would also grant certificates or diplomas that would give appropriate recognition for attainment in its shorter courses. However, one of the College's major activities should be the provision of non-award programmes designed to foster community interest in, and appreciation of, the performing arts. The Committee believes that the College should be prepared to offer programmes of various kinds daily throughout the year in order to meet community needs.

Admissions

61. The main criterion for admission to the College's diploma programmes should be performance competence rather than achievement in traditional tertiary admissions examinations. However, in addition to performance ability, students would no doubt require an acceptable level of general education.

62. Since there are relatively few employment opportunities for professional performers, it may be necessary to limit the number of students admitted to the vocational courses in performance. In addition, students offered admission to these courses should be clearly informed of the limited employment opportunities available.

63. Persons wishing to take professional refresher or upgrading courses or part-time performance courses might be admitted on a somewhat more liberal basis. However, the College will only attain standing and credibility if it acquires a reputation as a place of excellence. Therefore, although admission requirements for these programmes should not exclude serious students who lack formal qualifications, care should be taken to inform applicants of the quality of the courses and the corresponding demands that might be made on participants.

64. Admission requirements for students wishing to enrol for enrichment or adult education courses should, of course, be liberal.

Staffing

65. The Committee believes that the selection of a Principal with the vision and competence to develop the full range of activities proposed is vital. The College will be required to cater for a diverse group of students, to undertake a wide variety of functions, and to work closely with a large number of organisations and educational institutions. Its success will in large part depend on the imagination and drive of the Principal and the ability of the senior staff to establish sound working relationships with other institutions and community groups.

66. The Committee is of the view that, in general, staff of the College should be recruited on the basis of -
    (a) general public advertisement;
    (b) performing/teaching competence;
    (c) willingness of some to spend at least a portion of the teaching year away from the metropolitan area; and
    (d) willingness to spend at least some of their time teaching during evenings and weekends.

67. The Committee would expect the College to make use of staff from other institutions or organisations. Arrangements for secondments, short term visiting appointments and part-time appointments would be worth pursuing in this regard. In addition, it would be appropriate for staff to continue to give performances on a professional basis either with College groups or with groups sponsored by other bodies.

Physical Characteristics

68. Because of the nature of the institution, it should be thought of not only as a "bricks and mortar" physical reality located in one place, but also as a more fluid type of organisation whose staff and resources can be made available at many locations throughout the metropolitan area as well as in country communities. In the metropolitan area, for example, arrangements might be made for staff to perform many of their duties at locations made available at various institutions conveniently located to serve portions of the total metropolitan

population. In the country, the idea might be pursued of attaching a permanent staff member as a Performing Arts Co-ordinator to a regional college or other institution. Such a person might recruit part-time local staff capable of providing suitable instruction and might also call on the central facilities for both staff and equipment for use by local groups. Permanent staff from headquarters might conduct short courses and workshops at remote locations. For example, a theatrical director might be hired on the basis that he or she would spend six or eight weeks in a community, working with a local group to produce a performance for public presentation, and would then move on to another location to repeat the programme.

69. While the College would require a main campus to serve as a central teaching and administrative facility, it should be designed to serve the total community and, in order to avoid needless expenditure, to make maximum use of physical and human resources available at various locations throughout the State. If this concept is accepted, it becomes unnecessary and probably dysfunctional to construct extensive, expensive facilities at a single central location.

Links with Other Organisations

70. One of the functions of the College should be to operate as a service facility to a wide range of educational and cultural organisations and institutions throughout the State. It should also utilise facilities and staff of those organisations where appropriate. It is not intended to create a college that would become competitive with other undertakings, but rather one which would support and supplement a wide variety of efforts. It thus becomes possible to consider several types of relationships with other organisations.

(a) Integration of functions might be explored in some cases. In view of the financial and other resources that the College will possess, there may be advantages in its taking over some of the functions presently performed by bodies such as the Graduate College of Dance and the W.A. Arts Orchestra. There are, no doubt, other private and perhaps some public organisations which might warrant similar consideration.

(b) Affiliation in some manner might be advantageous to such bodies as the Western Australian Opera Company, PIFT, etc. Such a relationship, whilst preserving the autonomy and image of the

affiliating organisation, would provide it with forms of support such as staff, venues, technical assistance, etc.

(c) Services might be provided to a wide variety of educational and cultural organisations. For example, the College might make available to the University of Western Australia or a teachers college the services of a member of staff who was a specialist in an instrument which one of their students wished to study. The College might also provide members of staff or students to participate in the Arts Access programme, which organises workshops in music, drama and dance for local groups throughout the State. A third possibility is that a director or a stage technical crew might be sub-contracted for a limited period to an organisation, in order to supply the expertise required for a performance.

(d) The College should obtain services from other institutions in order to make the best use of community resources and to avoid needless competition and duplication. For example, the College might co-operate with the Library Board of Western Australia in the provision of specialised library services, or with another institution to provide a course in Arts Administration. Similarly, PIFT would seem to be able to provide practical film and television experience to students in other areas of the performing arts.

(e) Specialised educational services might be provided for organisations such as the W.A. Music Teachers' Association or for a limited number of gifted school students.

Recurrent Costs of the College

71. The student enrolment and costs of the College will depend on a number of factors, some of which are difficult to determine at this stage. Whilst there is no directly analagous institution in Australia, the Victorian College of the Arts does provide some guidance for estimates. In considering costs the Committee has been mindful of the following -

(a) it is expected that there will be a small but continuing demand for newly qualified professional performers and a growing demand for professional upgrading;

(b) the demand for teacher upgrading at both the private and school levels is expected to increase as a result of the growing demand for arts instruction;

(c) it is envisaged that there will be a large demand for adult education courses if opportunities are made available at suitable

locations; and

(d) the College will be partly self-supporting insofar as it will charge admission fees for performances and course fees for adult education courses.

72. The Committee believes that, on present trends, the College could expect to enrol about 50 new students per year in full-time professional courses. An intake of this number would result in the College having a full-time student body of approximately 120 students in the third year of operation.

73. The numbers of students likely to enrol for part-time and adult education courses are difficult to estimate but could, in the Committee's view, total over 1000 individuals per year.

74. A student load equivalent to about 120 full-time students and 1000 part-time students would appear to justify approximately 45 equivalent full-time academic staff and about 12 equivalent full-time general staff for an institution of the type proposed. The costs of these staff would probably be in the region of $900,000 per annum. Other recurrent costs might mount to about $200,000 per year resulting in a total recurrent budget of about $1,100,000 by the third year of operation. The College might expect to obtain some $100,000 in fees and performances, leaving a net amount of about $1,000,000 to be found.

Form of Organisation

75. If the general concept is accepted, the Committee recommends that a working party be formed to make specific recommendations on the manner in which the College should be organised. The actual structure to be developed will, in large part, depend on whether the College is created as a new institution or developed from an existing institution. However, some general observations might be made at this stage -

(a) Because of the flexibility proposed for admissions, the types of programmes to be offered and the sectors of the community to be served, the College would not seem to fit exclusively into any of the existing sectors of the post-secondary education system. Accordingly, special arrangements will need to be made for its funding. In any event, it seems likely that, because of the range of its activities, it will require funding from the State

Government and from the Commonwealth Government through the Advanced Education Council and the Technical and Further Education Council. In addition, some of the activities of the College might attract funding from bodies such as the Western Australian Arts Council and the Australia Council.

(b) The College's mission is large and highly specialised and in many ways quite different from those of the other post-secondary education institutions. Accordingly, the College should have a high degree of autonomy with its own governing council. However, in order to encourage co-operation, membership of the council and/or its advisory committees should include representatives from the universities, the WAIT, the Western Australian Teacher Education Authority, and the Education Department and its Technical Education Division as well as independent professionals.

(c) Although ideally the College should be funded and administered as an independent institution, the Committee accepts that this may not be feasible, at least in the initial stages. If, in the interests of economy the College is required to share resources with another institution, the Committee believes that it should still retain academic autonomy and have access to earmarked funds.

Location of the Main Campus and Capital Costs

76. The Committee recommends that the working party mentioned in paragraph 75 above also make recommendations as to the location and specialised facilities required at the main campus. Again, by virtue of the nature of the proposed College, there would seem to be a wide range of possibilities. Since so many of the teaching and performance activities are to take place away from the main campus, it need not necessarily be placed in a central location.

77. Some possibilities that might be considered are -

(a) A new facility within the Perth Cultural Centre.

(b) Placement on one of the existing post-secondary campuses. All of the colleges and universities have some physical facilities that might be used by the College and all might derive some benefit from new facilities that might be erected on the College's behalf. However, space considerations would seem to suggest that the two most likely possibilities would be Churchlands Teachers College or the WAIT. The former has an excellent new music building. The

latter has developed facilities for theatre, television and radio

(c) If a decision were made to phase out Claremont Teachers College as a teacher education institution, consideration should be given to that location. It has the advantage of having an excellent resources centre, usable classroom buildings, and a hall which, while not ideal, is being used quite imaginatively by the present institution for a wide variety of performance activities. The cost of adding a suitable student centre and replacing some temporary structures with practice rooms, etc. would be relatively modest.

78. Whatever the outcome, the Committee would see the College as having limited capital requirements. It will be a small institution and, because of the very nature of its operations, it will be required to use many existing facilities for instruction and performances. In addition, if it is placed on the site of an existing institution it may be able to use many of the facilities available there.

Summary

79. A College of the Performing Arts as conceptualised in this report would be a unique institution in Australia and probably throughout the world. It is conceived as one which would provide important and desired educational services not only for students directly enrolled in its courses and programmes, but for a large segment of the community which presently lacks the opportunity of gaining knowledge and pleasure from performance activities. Its education justification is therefore very broad in scope. Because of its decentralised nature and the proposed utilisation of human and physical resources already existing in various parts of the State, it could provide services to the public at a cost lower than alternative more traditional forms of organisation. Under inspired leadership, it would no doubt become a model that would be emulated in many other places.

OTHER ISSUES

80. The Committee finds nothing in the WAIT proposal to establish a Department of Music that is inconsistent with that institution's role or objectives and concurs that such a development would provide a desirable rounding of the programmes currently offered. However, since the thrust of the WAIT proposal is primarily at the degree level, which the Committee

does not see as the most pressing immediate need for the community, it is recommended that the development not proceed. The Committee is not persuaded that there currently exists a large unfilled demand for degree courses and, in the short term, any such demand could be met by some modest expansion of the programmes already existing at the teachers colleges and the University of Western Australia.

81. With regard to the proposal to establish a Graduate Diploma in Music Education at Churchlands Teachers College, the Committee considers that such a course would not be inconsistent with the development of performing arts education, and recommends that the College review its proposal in the light of this Report and resubmit it to the Commission for consideration. In this regard, the Committee was encouraged to see that the Western Australian Teacher Education Authority had taken steps to rationalise the use of resources by supporting the location of a Graduate Diploma course in Art Education at Mount Lawley Teachers College and the Graduate Diploma course in Music Education at Churchlands.

SUMMARY OF RECOMMENDATIONS

82. The Committee recommends -

(a) that a College of the Performing Arts be established to provide post-secondary education in the areas of music, dance and theatre;

(b) that the College be developed either by creating a new autonomous institution, by modifying the role and function of an existing institution, or by creating a semi-autonomous body within an existing institution;

(c) that if the general concept of establishing a College of the Performing Arts is accepted, a working party be formed by the Western Australian Post Secondary Education Commission to make specific recommendations on the manner in which the College should be organised and the location and form of the main campus;

(d) that, in order to provide further support for education in film and television, consideration be given to the allocation of funds through the normal post-secondary funding mechanisms for the educational activities of the Perth Institute of Film and Television, and that any such arrangement be reviewed from time to time to ensure that it is suitably meeting community educational requirements;

(e) that, until a final decision is made on the future of the Graduate College of Dance, interim financial assistance be provided to enable it to continue its operations;

(f) that the WAIT proposal for the development of executant studies in music not be implemented; and

(g) that Churchlands Teachers College review its proposal for the establishment of a Graduate Diploma in Music Education in the light of this Report and resubmit it to the Western Australian Post Secondary Education Commission for consideration.

4 May, 1978.

APPENDIX 1

INSTITUTIONS VISITED

Churchlands Teachers College
Claremont Teachers College
Mount Lawley Teachers College
Perth Institute of Film and Television
The Graduate College of Dance (W.A.) Inc.
The University of Western Australia
Western Australian Institute of Technology
Western Australian Secondary Teachers College

APPENDIX 2

SUBMISSIONS AND OTHER MATERIAL

Submissions relating to education in the performing arts were received by the Committee from the following:

(a) Organisations

Australian Puppetry Guild, WA Section
Australian Society for Music Education, Western Australian Chapter
Avon Valley Arts Society (Inc.)
Children's Activities Time Society (Inc.)
Churchlands Teachers College
Education Department of Western Australia
Murdoch University
Perth Institute of Film and Television (Inc.)
Professional Musicians Union of Australia, Perth Branch
Stirling Players
The Gilbert and Sullivan Society of Western Australia (Inc.)
The Graduate College of Dance (WA) Inc.
The Library Board of Western Australia
The Office of Regional Administration, Great Southern Region in conjunction with the Albany Open Tertiary Education Committee
The University of Western Australia, Department of English
The University of Western Australia, Department of Music
The WA Arts Orchestral Foundation Inc.
The Western Australian Arts Council
The Western Australian Opera Company Inc.
TVW Enterprises Ltd.
WA Dance Education Association Steering Committee
WA Music Teachers Association (Incorp.)
West Australian Ballet Company Inc.
Western Australian Institute of Technology
Western Australian Teacher Education Authority

(b) Individuals

Bonds, Mr A.E.
Costello, Mr D.J., Principal, Carlisle Technical College
Fry, Mrs E.
Hewgill, Dr F.R.

McInnes, Mr M.G.

MacPherson, Ms L., Lecturer in Physical and Health Education, Churchlands Teachers College

Metcalfe, Mr E.

Page, Mr M.A.

Williamson, Mr J., Head of the Department of Music, Western Australian Secondary Teachers College

Wood, Mr G., Senior Lecturer, Department of Music, The University of Western Australia.

A number of submissions and comments relating to the development of executant music programmes was also made available to the Committee. This material had been received by the Western Australian Tertiary Education Commission and the Western Australian Post Secondary Education Commission from the following :-

Black, Mr E., President, WA Music Teachers Association (30/11/70)

Bluck, Mr H., General Secretary, Professional Musicians Union of Australia (18/12/70)

Hanly, Mr V., Leader of the Western Australian Symphony Orchestra (27/11/70)

Nottage, Mr E.A., Superintendent of Music, Education Department of Western Australia

Williams, Dr H.S., Director, Western Australian Institute of Technology (24/3/71)

Education Department of Western Australia (13/9/77)

Murdoch University (12/9/77)

The University of Western Australia (16/9/77)

Western Australian Institute of Technology (23/6/77)

Western Australian Secondary Teachers College (25/7/77)

Western Australian Teacher Education Authority (12/9/77)

A working committee on tertiary music set up by the Co-ordination and Policy Sub-committee of the Western Australian Tertiary Education Commission - a booklet entitled Pursuit of Music (February 1974)

Anderson, Mr A.W., Research Unit in University Education, the University of Western Australia - Survey of preferences for future music study of fourth and fifth year secondary school students in Western Australia, (November, 1974), and Supplementary Report (December, 1975).

APPENDIX 3

DEVELOPMENTS IN OTHER STATES

Information regarding developments in the other States and in the Australian Capital Territory was received from the following:

Board of Advanced Education, Queensland
Commonwealth Department of Education
National Institute of Dramatic Art
New South Wales Higher Education Board
South Australian Board of Advanced Education
State College of Victoria
Tasmanian College of Advanced Education
Victorian Institute of Colleges
Victorian College of the Arts

APPENDIX 4

INSTITUTIONS AND COURSES IN OTHER STATES

The following list of institutions and courses has been compiled from the Directory of Tertiary Courses, 1977 published by the Commonwealth Department of Education, and supplemented by information received from educational organisations in other States.

Key to Abbreviations:

A	Arts	M	Master
Assoc	Associate	Mus	Music
B.	Bachelor	PhD	Doctor of Philosophy
Dip	Diploma	PT	Part-time
E	External	Sec	Secondary
Ed	Education	Teach	Teaching
FT	Full-time (e.g., 3FT indicates three years of full-time study)		
G Dip	Graduate Diploma		
Hons	Honours		

NEW SOUTH WALES

Alexander Mackie College of Advanced Education

Dip Mus (Ed) 4FT, for teachers of secondary music
B Ed, proposed for 1977

Australian Film and Television School

3 year FT Course, award to be determined. (Main studies in Camera Operation, Directing, Editing, Production Mgmnt, Script Writing)
1 year FT Screenwriting course
Diploma course, 1FT, for teachers of media studies

Avondale College

Dip Teach(Mus), 4FT, for teachers of secondary music
Dip Mus, 3FT

Goulburn College of Advanced Education

Assoc Dip in Theatre Arts (proposed)

Mitchell College of Advanced Education

Drama Major in BA, 3FT, PT

National Institute of Dramatic Art

Dip Dramatic Art (in Acting, Technical Production, Design), 3FT
G Dip Dramatic Art in Directing, 1FT
Advanced Course (in association with Jane Street Theatre)

Appendix 4 - continued

New South Wales State Conservatorium of Music (Newcastle)

Dip of State Conservatorium of Music (Performer), 3FT
Dip of State Conservatorium of Music (Teacher), 3FT
Dip Mus Ed, 4FT, offered jointly with Newcastle CAE

New South Wales State Conservatorium of Music (Sydney)

BA(Music), 4FT
Dip of State Conservatorium of Music (Performer), 3FT
Dip of State Conservatorium of Music (Teacher), 3FT
Dip of State Conservatorium of Music (Composition), 3FT
Dip Mus Ed, 4FT
Dip in Operatic Art and Music Theatre, 3FT
Assoc Dip in Jazz Studies, 2FT, 4PT
Assoc Dip in Church Music, 2FT

Newcastle College of Advanced Education

Dip Mus Ed, 4FT, offered jointly with New South Wales State Conservatorium of Music (Newcastle)

Sydney Teachers College

Music Specialisation in G Dip Ed, 1FT
Drama in G Dip Ed, 1 FT

The University of New South Wales

Drama Major in BA, 3FT, 4Hons, PT

University of New England

Music Major in BA, 3FT, 4Hons, PT,E
M Mus, 1-4FT, PT, by compositions and dissertation

University of Sydney

Music Major in BA, 3FT, 4Hons, PT
B Mus, 3FT, 4Hons
M Mus, 1FT, 2PT from B Mus Hons, majors in Performance or Composition
Doctor of Mus, candidates must be graduates of 5 years standing from B Mus.

VICTORIA

Australian Ballet School

Dip course

La Trobe University

Music Major in BA, 3FT, 4Hons, PT

Melba Conservatorium

Dip in Music

Monash University

Music Major in BA and B Econs, 3FT, 4 Hons, PT

Appendix 4 - continued

State College of Victoria, Burwood

Music Specialisation in B Ed, 4FT, a few places available PT

State College of Victoria - Institute of Early Childhood Development

Dance and Movement Studies in G Dip

State College of Victoria, Melbourne

Music Specialisation in B Ed, 4FT, PT
Dance, Drama and TV and Film in B Ed, 4FT, PT

State College of Victoria, Rusden

Dance, Drama and Media Studies in B Ed, 4FT

Swinburne College of Technology

Dip Art (Film and TV), 3FT
G Dip (Film and TV), 1FT

The Victorian College of the Arts

Dip Arts in Dramatic Arts, 3FT, majors in Acting, Design, Directing, Production Mgmnt, Stage Mgmnt
BA in Drama (proposed)
G Dip in Theatre Techniques (proposed)
Dip Arts in Mus, 3FT
BA in Mus, 3FT
G Dip in Music, 2FT
Assoc Dip in Music (proposed)
BA in Dance) (proposed)
Dip Arts in Dance)
G Dip in Arts Administration

University of Melbourne

Major in BA, 3FT, 4Hons, PT
B Mus, 4FT
PhD, from M Mus or B Mus and at least 1 year's postgraduate research
M Mus, 1-2FT, PT
Doctor of Mus, candidates must be graduates of 5 years standing from B Mus
B Mus Ed, 4FT

QUEENSLAND

Darling Downs Institute of Advanced Education

Dip Creative Arts (Drama/Theatre or Music Performance)

Kelvin Grove College of Advanced Education

Dip Teach (Mus), 3FT
Music Specialisation in G Dip Teach, 1FT
Drama Specialisation in G Dip Teach, 1FT
Assoc Dip in Dance
Assoc Dip in Theatre

Appendix 4 - continued

Queensland Conservatorium of Music

Dip Arts, Mus (Composition and Instrumental or Vocal), 3FT
BA Mus, 4FT, (Mus Ed in Schools, Composition and Instrumental or Vocal)
G Dip Mus, 1FT, Instrumental, Vocal or Composition and any other approved area of study

The University of Queensland

Music Major in BA, 3FT, 4Hons, PT,E
B Mus, 4FT
M Mus, 2FT, PT by coursework and compositions, dissertation or performance
B Mus (Teacher Course), 4FT
Drama Major in BA, 3FT, PT

SOUTH AUSTRALIA

Adelaide College of Advanced Education

Music and Drama Specialisation in Dip Teach (Sec), 3FT, PT; in Adv Dip Teach (Sec), 4FT, PT; in B Ed, 4FT, 8PT, E, awaiting accreditation; in G Dip Teach (Sec), 1FT, PT, E

Murray Park College of Advanced Education

G Dip Arts (Mus), 1FT, PT

The Flinders University of South Australia

Musicology major in BA, 3FT, 4Hons, PT
Drama Major in BA, 3FT, 4Hons, PT
Film and Television Specialised study in BA, 3FT, 4Hons, PT

The University of Adelaide

Major in BA, 3FT, 4Hons, PT
B Mus, 3FT, 4Hons
M Mus, 1-2FT, PT from B Mus Hons
PhD, 2-4FT from B Mus Hons
Doctor of Music, candidates must be graduates of 3 years standing from B Mus
BA (Drama)

Torrens College of Advanced Education

BA (Performing Arts) in Music, 3FT, PT
BA (Performing Arts) in Drama (proposed)
Assoc Dip in Theatre Arts (Opera) (proposed)

Department of Further Education

Certificate in Advanced Music, 3FT
Certificate in Church Music
Certificate in Music
Theatre Technicians Certificate (proposed)
Performing Arts Administration Certificate (proposed)
Certificate in Performance (Acting) (proposed)
Certificate in Performance (Dance) (proposed)

Appendix 4 - continued

TASMANIA

Tasmanian College of Advanced Education

Dip Arts Mus, 3FT, PT
BA Mus, 4FT, PT
G Dip Mus, 1FT
School Mus specialisation in Dip Arts Mus, 3FT; in BA Mus, 4FT
English, Speech and Drama specialisation in Dip Teach

University of Tasmania

Music Major in BA, 3FT, PT

AUSTRALIAN CAPITAL TERRITORY

Canberra College of Advanced Education

Music Specialisation in B Ed, 4FT, offered in conjunction with Canberra School of Music

Canberra School of Music

BA (Music), 4FT, PT